

Idyl.

Allegretto piacevole.

HOWARD BROCKWAY. Op. 26, No 1.

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and the instruction *sempre legato*. The first system includes fingerings (5, 3, 5, 4, 1, 2, 3, 2, 5, 1, 2, 3, 4, 2, 5, 1) and ornaments (♭, ♯). The second system starts with a mezzo-forte (*mf*) dynamic and includes a *rit.* (ritardando) marking. The third system continues with *mf* dynamics. The fourth system includes a *rit.* marking and ends with a *p a tempo* instruction. The score concludes with a final ornament.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with slurs and fingerings (1-2, 4-4, 5-4, 3-4, 5). The left hand provides a bass line with slurs and fingerings (1-2, 5, 1, 1, 1, 3). Dynamics include *mf*. Performance markings include *rit.* and asterisks.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and fingerings (5-1, 4-2-3, 5-1, 4-2-3, 5-1, 2-5, 5-2-4). The left hand has slurs and fingerings (1, 2, 1, 2, 4, 2, 4, 5). Dynamics include *mf*. Performance markings include *rit.* and asterisks.

Third system of musical notation, measures 9-12. The right hand has slurs and fingerings (1, 2, 3, 2, 1). The left hand has slurs and fingerings (1, 2, 5, 1, 2, 1). Dynamics include *mf*. Performance markings include *rit.* and asterisks.

Fourth system of musical notation, measures 13-16. The right hand has slurs and fingerings (5-1, 5-3-4, 5, 1-2-3-2). The left hand has slurs and fingerings (2-5, 1, 2, 3, 2, 1, 2, 3, 2). Dynamics include *p* and *dolce*. Performance markings include *rit.* and asterisks.

Fifth system of musical notation, measures 17-20. The right hand has slurs and fingerings (2, 4-5, 4-5, 3-2-1). The left hand has slurs and fingerings (1, 2, 1, 2, 3, 1, 2). Dynamics include *pp* and *p*. Performance markings include *rit.* and asterisks.

Sixth system of musical notation, measures 21-24. The right hand has slurs and fingerings (2-1, 4-5, 2-1, 2-1). The left hand has slurs and fingerings (1, 1, 1, 1). Dynamics include *rit.*. Performance markings include *rit.* and asterisks.

p a tempo

* *
* *
* *

rit.

pp a

* *
* *

tempo

* *
* *

mf

rit.

* *
* *

p

espressivo

rit.

* *
* *

tranquillo

rit.

pp

* *
* *
* *
* *

New Music for the Piano, Selected from the Catalogue of G. Schirmer, New York

| | | |
|--|---|---|
| ARENSKY, A. , Op. 5 No. 1. Nocturne in E \flat m..... 50 | GODOWSKY, LEOP. , Selected Studies from F. Chopin, arranged for the left Hand: | carefully graded and fingered by L. Oesterle..... <i>net</i> , 1 00 |
| — Op. 24. Three Sketches: No. 1 in F; No. 2 in A \flat ; No. 3 in Fm.; each..... 65 | Op. 10 No. 1 in Cmajor..... 75 | The same, bound in cloth..... <i>net</i> , 2 00 |
| — Op. 28 No. 1. Logaedics..... 50 | “ 2 in Aminor (for the left Hand alone)..... 50 | RACHMANINOFF, S. , Op. 3 No. 4. Polichinelle..... 65 |
| — Op. 36 No. 5. Consolation in D..... 35 | “ 5 in G \flat major..... 75 | — Op. 10 No. 2. Valse in A..... 60 |
| — Op. 36 No. 7. Valse in E \flat 60 | “ 7 in Cmajor..... 65 | — Op. 10 No. 4. Mélodie in Em..... 50 |
| — Op. 36 No. 13. Etude in F \sharp 60 | Op. 25 No. 2 in Fminor..... 65 | RIMSKY-KORSAKOFF, N. , Op. 11 No. 2. Novellette in Bm..... 50 |
| BARTLETT, H. N. , Op. 165. 2 Character Pieces: | “ 4 in Aminor (for the left Hand alone)..... 75 | ROHDE, ED. , 12 Characteristic Pieces: |
| No. 1. The Chase..... 65 | “ 5 in Eminor..... 1 00 | Op. 50 No. 1. Barcarolle..... 35 |
| “ 2. Repose. A Lullaby..... 65 | “ 6 in G \flat minor..... 75 | “ 2. Elfin-Dance..... 35 |
| BERWALD, W. , Barcarolle-Valse, F..... 50 | “ 9 in G \flat major..... 50 | “ 3. Nixie's Song..... 35 |
| — Serenata in G..... 40 | Badinage (Op. 10 No. 5 and Op. 25 No. 9 combined in One Study).... 75 | “ 4. Hunter's Return..... 35 |
| — Valse-Impromptu in A..... 50 | GOTTSCHALK, L. M. , Op. 16. The Last Hope. Méditation. New and Rev. Ed... 75 | “ 5. Joyful..... 35 |
| BINET, FRÉD. , Op. 32. Le Retour des Gondoliers..... 75 | GOUVY, THÉO. , Op. 79 No. 3. Impromptu, A..... 50 | “ 6. Sorrowful..... 35 |
| — Op. 33. Valse vive in F..... 75 | GREGH, L. , Op. 54. Joyeuse Aubade..... 35 | Op. 62 No. 1. Glad Anticipation..... 35 |
| BROCKWAY, H. , Op. 21. Four Pieces: | — Op. 56. Scherzo-Valse in D \flat 50 | “ 2. The Minstrel's Song..... 35 |
| No. 1. Andante tranquillo..... 35 | — Ballgefüster. (Ballroom-whispers).... 50 | “ 3. Greetings for Home..... 35 |
| “ 2. Scherzino..... 50 | — Le Chant du Séraphin. Improvisation. 60 | “ 4. Sportive Waves..... 35 |
| “ 3. Romance..... 50 | GRODZKY, B. , Op. 1 No. 1. Etude in Fm. No. 2. Petite Sérénade in A \flat 40 | “ 5. The Naiad..... 35 |
| “ 4. Valse-Caprice..... 50 | “ 3. Barcarolle in Gm..... 50 | “ 6. In the Twilight..... 35 |
| CARREÑO, T. , Mi Teresita. Pet. Valse... 50 | — Op. 5. Mazurka in Gm..... 50 | ROUGNON, PAUL , Valse-Caprice, E \flat 60 |
| CERVANTES, I. , 6 Cuban Dances..... 75 | HOWELL, C. R. , Rustic Dance..... 35 | SAAR, LOUIS V. , Op. 24 No. 1. Valse noble..... 50 |
| CHAMINADE, C. , Op. 12. Pastorale enfantine..... 50 | HUSS, HENRY HOLDEN , Concerto in Bmajor (with a 2d Piano in Score).... <i>net</i> , 3 00 | No. 2. Gavotte moderne..... 50 |
| CHAMINADE-ALBUM. 17 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 | — A Summer Sketch-Book. 6 Pieces: | “ 3. Sérénade..... 65 |
| The same, 2 Vols. in one, cloth..... 2 50 | No. 1. A May Morning..... 40 | “ 4. Berceuse mignonne..... 50 |
| CLAASSEN, A. , Op. 37. Four Pieces: | “ 2. An Evening Song..... 40 | — Op. 28 No. 1. Walzer in C..... 60 |
| No. 1. Romance in D..... 75 | “ 3. Valse petite..... 75 | “ 2. Mélodie in F..... 60 |
| “ 2. Novellette in A \flat 75 | “ 4. Alla Zingara. (Gipsy-dance.) 40 | “ 3. Etude in G..... 50 |
| “ 3. Valse lente in G \flat 75 | “ 5. A Summer Sunset..... 40 | “ 4. Pezzo classico in F..... 75 |
| “ 4. Glückliche Stunde. (Blessed Hour.) 50 | “ 6. Alla Tarantella..... 75 | SIEVEKING, M. , Op. 10. Introduction and Valse lente..... 50 |
| COUPERIN, F. , La Fleurie (ou: La tendre Nanette)..... 25 | JACKSON, RALPH C. , 2d Valse-Caprice, in G \flat 60 | STEGLICH, H. , Op. 7. Le Ruisseau (The Brook). Caprice-Etude..... 50 |
| CUI, CÉSAR , Berceuse in E \flat 25 | JONÁS, ALBERTO , Op. 10. Fantasy-Pieces. (<i>Winterdays in the North. Clouded Hours. Sans Souci. Lonely Huts. Our Old Windmill. Twilight Song.</i>)..... <i>net</i> , 1 00 | TOLEDO, F. , Feuilllets d'Album: |
| DIÉMER, L. , Op. 9. Impromptu-Valse... 60 | — Op. 12. 3 Northern Dances..... <i>net</i> , 75 | No. 1. In Gondola..... 50 |
| — Sérénade. Pensée musicale..... 60 | KARGANOFF, G. , Op. 3 No. 2. Nocturne in F \sharp 35 | “ 2. Etude in E..... 60 |
| ENGEL, S. CAMILLO , Op. 30. Lydia. Air de Ballet..... 50 | — Op. 18 No. 1. Nocturne in D \flat 35 | WACHS, PAUL , Aujourd'hui. Bluette... 50 |
| — Op. 31. The Children's Festival. 8 Easy Pieces: | — Op. 18 No. 2. Nocturne in C \sharp m..... 50 | — Madrilèna. Fant. Espagnole..... 60 |
| No. 1. Spanish Dance..... 30 | — Op. 22 No. 3. Berceuse in E..... 35 | — Les Muscadins. Marche élégante..... 50 |
| “ 2. Topical Song and Dance..... 30 | LACK, THÉO. , Op. 46. Polonaise in E \flat .. 50 | — Les Myrtes. Valse de Salon..... 60 |
| “ 3. The Juggler..... 30 | LAVIGNAC, A. , “Ask, if you Damask rose.” Air from “ <i>Susanna</i> ,” by Händel. Transcr..... 35 | WEBB, F. R. , Op. 82. Six Miniatures (very easy), each..... 40 |
| “ 4. Polonaise..... 30 | LIADOW, A. , Op. 26. Petite Valse in G... 35 | No. 1. Waltz..... 40 |
| “ 5. Valse allemande..... 30 | LIEBLING, EMIL , Op. 34 No. 1. Sérénade, A \flat 75 | “ 2. Polka..... 30 |
| “ 6. Rope-skipping..... 30 | No. 2. Elfin-Dance in Fm..... 75 | “ 3. Schottische..... 40 |
| “ 7. Hungarian Dance..... 30 | — Op. 35. Second Menuet in E..... 75 | “ 4. Galop..... 30 |
| “ 8. March to Supper..... 30 | — Op. 36. Valse-Etude in B \flat 60 | “ 5. March..... 40 |
| — Op. 32 No. 1. At the Lake..... 50 | — Op. 38. Valse-Impromptu in Fm..... 75 | — Op. 88. Six characteristic little Pieces: |
| “ 2. To Spring..... 50 | MARTUCCI, G. , Op. 17. Improvisio..... 50 | No. 1. Menuet..... 40 |
| “ 3. Gesangsscene (Vocal Scene)..... 50 | “ OLD BALL-ROOM FAVORITES. ” A Collection of Dances by d'Albert, Gungl, Labitzky, Lanner, Strauss, and others in vogue during the early part of the 19th Century. Selected by G. Emil Elliot..... 1 00 | “ 2. The Mill..... 40 |
| “ 4. An Album-leaf..... 50 | The same in cloth..... 2 00 | “ 3. Song of the Boatman..... 40 |
| — Pensée fugitive..... 50 | ORTH, JOHN , Op. 8 No. 1. Menuet-Fantaisie..... 50 | “ 4. Evening Song..... 25 |
| GALLICO, PAOLO , Gavotte and Musette.. 50 | No. 2. 2me Danse caractérist..... 50 | “ 5. The Cavalry Charge..... 40 |
| — Mazurka-Caprice..... 65 | “ 3. 2me Polonaise in D..... 50 | “ 6. Gaiety..... 40 |
| GLAZOUNOW, A. , Op. 31 No. 3. La Nuit. Etude..... 50 | “ 4. Staccato brillant..... 50 | — Op. 89. Fruits and Flowers. 8 Little Pieces: |
| GODARD, BENJ. , Op. 53 No. 6. En Valsant, A \flat 85 | PIANIST'S FIRST AND SECOND YEAR (THE). ” A Collection of Pieces | No. 1. Two-Step..... 30 |
| — Op. 75. 4me Valse in D \flat 60 | No. 1 in Cmajor..... 85 | March..... 40 |
| — Op. 124. Valse à danser in E \flat 75 | “ 3 in E \flat major..... 85 | “ 2. Polka..... 30 |
| GODARD-ALBUM. 18 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 | — Op. 12 No. 1. Sarabande, C \sharp m..... 65 | “ 3. Valse petite..... 30 |
| The same, 2 Vols. in one, cloth..... 2 50 | “ 2. Menuet, A \flat 75 | “ 4. Melody..... 30 |
| GODOWSKY, LEOP. , Op. 11. 3 Concert Studies: | “ 3. Courante, Em..... 75 | “ 5. Gavotte..... 30 |
| No. 1 in Cmajor..... 85 | — Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E \flat 75 | “ 6. Polka-Mazurka..... 30 |
| “ 3 in E \flat major..... 85 | No. 3. Valse-Idylle, E..... 75 | “ 7. Barcarole... 40 |
| — Op. 12 No. 1. Sarabande, C \sharp m..... 65 | “ 4. Scherzino, C \sharp m..... 1 00 | “ 8. Polonaise... 40 |
| “ 2. Menuet, A \flat 75 | | WESTERHOUT, N. van , Rêverie in Bm. 35 |
| “ 3. Courante, Em..... 75 | | WHITING, ARTHUR , Op. 14. 3 Waltzes: |
| — Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E \flat 75 | | No. 1. Valse-Improvisation, Dm..... 60 |
| No. 3. Valse-Idylle, E..... 75 | | “ 2. Valse-Caprice in D..... 60 |
| “ 4. Scherzino, C \sharp m..... 1 00 | | “ 3. Valse sentimentale, G..... 60 |
| | | WILM, NIC. von , Op. 8 No. 5. Intermezzo in G..... 25 |
| | | — Op. 12 No. 5. Neckereien (Drolleries).. 25 |
| | | — Op. 81 No. 1. Zum Anfang (To begin with)..... 20 |
| | | No. 10. Gavotte in D..... 20 |
| | | “ 13. Cradle Song..... 20 |
| | | WILSON, G. D. , Op. 4. The Shepherd Boy..... 40 |

108796

HOWARD BROCKWAY

Op. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | net 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 50 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer

Etude.

Allegro vivace.

HOWARD BROCKWAY, Op. 26, No 2.

mf *sempre staccato*

p *legato*

mf

p

mf

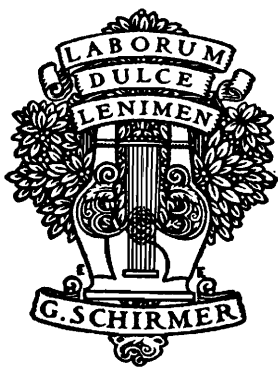
3
mf
R. 0.

4 2
1.
p
mf sempre staccato
* R. 0. *

5 4 3 2 1 3 2 1 3 2 1 4
f

5 4 3 2 1 3 2 1 4
f
1 2 4

108796



A decorative border surrounds the text. The top and left sides feature a dense pattern of small flowers and leaves. The right side shows a large, stylized flower. The bottom features a landscape with a winding path and trees.

HOWARD BROCKWAY

OP. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | Pr. 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 40 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer

108796

HOWARD BROCKWAY

Op. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | Pr. 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 40 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer

Scherzo.

Vivace.

HOWARD BROCKWAY, Op. 26, No 3.

mf *sempre non legato*
sempre senza pedale

p *mf*

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *mf* (mezzo-forte) and *sf* (sforzando). Fingerings: 5, 3, 4, 2, 3, 1, 4, 5, #3, 4, 2, 1, 5, 3, 4, 2, 3, 1, 4, 5, #3, 4, 2, 1. The bass line consists of chords with fingerings 1, 5, 2, 3, 4, 5.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Fingerings: 5, 3, 4, 2, 3, 1, 4, 2, 1, 3, 4, 5, 3, 3, 1, 5, 3, 3, 1, 5, 3, 1, 7, 7. The bass line has chords with fingerings 1, 5, 2, 3, 4, 5.

Third system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Tempo marking: *Lo stesso tempo.* (♩ = ♩). Dynamics: *p* (piano) and *mf* (mezzo-forte). Fingerings: 3, 4, 5, 5, 1, 4, 2, 1, 5, 5, 1, 4, 1, 2, 1, 1. The bass line has chords with fingerings 1, 2, 3, 4, 5.

Fourth system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics: *f* (forte) and *mf* (mezzo-forte). Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 4, 2, 5, 4, 1, 5, 4, 1, 5, 3, 2, 1, 3, 3, 2, 4. The bass line has chords with fingerings 1, 2, 3, 4, 5.

Fifth system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics: *p* (piano). Fingerings: 2, 3, 1, 2, 1, 3, 4, 1, 5, 1, 5. The bass line has chords with fingerings 1, 2, 3, 4, 5.

Sixth system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics: *cresc.* (crescendo). Fingerings: 4, 3, 2, 1, 2, 1, 2, 3, 1, 2, 3, 2, 1, 3, 4, 3, 2, 1, 3, 2, 1, 3. The bass line has chords with fingerings 3, 2, 1, 3, 3, 4, 5, 4, 3, 2, 1, 3, 2, 1, 3.

First system of a piano score. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A *dim.* (diminuendo) marking is present in the right hand.

Second system of the piano score. The right hand continues with a melodic line, while the left hand has a steady accompaniment. Dynamics include *mf senza rit.* (mezzo-forte without ritardando), *p* (piano), and *mf* (mezzo-forte).

Third system of the piano score. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), and *rit.* (ritardando).

Tempo primo

Fifth system of the piano score, starting with the tempo change to *Tempo primo*. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *p a tempo* (piano at tempo).

Sixth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamics include *mf* (mezzo-forte).

System 1: Treble and bass clefs. Treble clef contains a melodic line with a trill marked '5'. Bass clef contains a bass line. Dynamics include *mf*.

System 2: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line with slurs. Dynamics include *p*.

System 3: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line with fingerings 1, 2, 3, 4, 5. Dynamics include *p* and *mf*.

System 4: Treble and bass clefs. Treble clef contains a melodic line with fingerings 1, 2, 3, 4. Bass clef contains a bass line with fingerings 4, 3, 2, 1. Dynamics include *f* and *mf*.

System 5: Treble and bass clefs. Treble clef contains a melodic line with fingerings 1, 2, 3. Bass clef contains a bass line with fingerings 1, 2, 3, 4, 5. Dynamics include *p*.

System 6: Treble and bass clefs. Treble clef contains a melodic line with fingerings 2, 1, 2, 3, 1, 2, 3. Bass clef contains a bass line with fingerings 4, 3, 2, 1, 3, 2, 1, 3. Dynamics include *crese.*

Music for the Piano, Selected from the Catalogue of G. Schirmer, New York

| | | | | |
|--|----|--|---|------|
| ARENSKY, A. , Op. 5 No. 1. Nocturne in E \flat m..... | 50 | GODOWSKY, LEOP. , Selected Studies from F. Chopin, arranged for the left Hand: | carefully graded and fingered by L. Oesterle..... <i>net</i> , | 1 00 |
| — Op. 24. Three Sketches: No. 1 in F; No. 2 in A \flat ; No. 3 in Fm.; each..... | 65 | Op. 10 No. 1 in Cmajor..... | The same, bound in cloth..... <i>net</i> , | 2 00 |
| — Op. 28 No. 1. Logaedics..... | 50 | “ 2 in Aminor (for the left Hand alone)..... | RACHMANINOFF, S. , Op. 3 No. 4. Polichinelle..... | 65 |
| — Op. 36 No. 5. Consolation in D..... | 35 | “ 5 in G \flat major..... | — Op. 10 No. 2. Valse in A..... | 60 |
| — Op. 36 No. 7. Valse in E \flat | 60 | “ 7 in Cmajor..... | — Op. 10 No. 4. Mélodie in Em..... | 50 |
| — Op. 36 No. 13. Etude in F \sharp | 60 | Op. 25 No. 2 in Fminor..... | RIMSKY-KORSAKOFF, N. , Op. 11 No. 2. Novellette in Bm..... | 50 |
| BARTLETT, H. N. , Op. 165. 2 Character Pieces: | | “ 4 in Aminor (for the left Hand alone)..... | ROHDE, ED. , 12 Characteristic Pieces: | |
| No. 1. The Chase..... | 65 | “ 5 in Eminor..... | Op. 50 No. 1. Barcarolle..... | 35 |
| “ 2. Repose. A Lullaby..... | 65 | “ 6 in G \sharp minor..... | “ 2. Elfin-Dance..... | 35 |
| BERWALD, W. , Barcarolle-Valse, F..... | 50 | “ 9 in G \flat major..... | “ 3. Nixie's Song..... | 35 |
| — Serenata in G..... | 40 | Badinage (Op. 10 No. 5 and Op. 25 No. 9 combined in One Study.... | “ 4. Hunter's Return..... | 35 |
| — Valse-Impromptu in A..... | 50 | 75 | “ 5. Joyful..... | 35 |
| BINET, FRÉD. , Op. 32. Le Retour des Gondoliers..... | 75 | GOTTSCHALK, L. M. , Op. 16. The Last Hope. Méditation. New and Rev. Ed.... | “ 6. Sorrowful..... | 35 |
| — Op. 33. Valse vive in F..... | 75 | 75 | Op. 62 No. 1. Glad Anticipation..... | 35 |
| BROCKWAY, H. , Op. 21. Four Pieces: | | GOUVY, THÉO. , Op. 79 No. 3. Impromptu, A..... | “ 2. The Minstrel's Song..... | 35 |
| No. 1. Andante tranquillo..... | 35 | 50 | “ 3. Greetings for Home..... | 35 |
| “ 2. Scherzino..... | 50 | GREGH, L. , Op. 54. Joyeuse Aubade..... | “ 4. Sportive Waves..... | 35 |
| “ 3. Romance..... | 50 | — Op. 56. Scherzo-Valse in D \flat | “ 5. The Naiad..... | 35 |
| “ 4. Valse-Caprice..... | 50 | — Ballgefűstler. (Ballroom-whispers.).... | “ 6. In the Twilight..... | 35 |
| CARREÑO, T. , Mi Teresita. Pet. Valse... 50 | | — Le Chant du Séraphin. Improvisation. 60 | ROUGNON, PAUL , Valse-Caprice, E \flat 60 | |
| CERVANTES, I. , 6 Cuban Dances..... 75 | | GRODZKY, B. , Op. 1 No. 1. Etude in Fm. No. 2. Petite Sérénade in A \flat 40 | SAAR, LOUIS V. , Op. 24 No. 1. Valse noble..... 50 | |
| CHAMINADE, C. , Op. 12. Pastorale enfantine..... 50 | | “ 3. Barcarolle in Gm..... 50 | No. 2. Gavotte moderne..... 50 | |
| CHAMINADE-ALBUM. 17 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 | | — Op. 5. Mazurka in Gm..... 50 | “ 3. Sérénade..... 65 | |
| The same, 2 Vols. in one, cloth..... 2 50 | | HOWELL, C. R. , Rustic Dance..... 35 | “ 4. Berceuse mignonne..... 50 | |
| CLAASSEN, A. , Op. 37. Four Pieces: | | HUSS, HENRY HOLDEN , Concerto in Bmajor (with a 2d Piano in Score)..... <i>net</i> , 3 00 | — Op. 28 No. 1. Walzer in C..... 60 | |
| No. 1. Romance in D..... 75 | | — A Summer Sketch-Book. 6 Pieces: | “ 2. Mélodie in F..... 60 | |
| “ 2. Novellette in A \flat 75 | | No. 1. A May Morning..... 40 | “ 3. Etude in G..... 50 | |
| “ 3. Valse lente in G \flat 75 | | “ 2. An Evening Song..... 40 | “ 4. Pezzo classico in F..... 75 | |
| “ 4. Glückliche Stunde. (Blessed Hour.) 50 | | “ 3. Valse petite..... 75 | SIEVEKING, M. , Op. 10. Introduction and Valse lente..... 50 | |
| COUPERIN, F. , La Fleurie (ou: La tendre Nanette)..... 25 | | “ 4. Alla Zingara. (Gipsy-dance.) 40 | STEGLICH, H. , Op. 7. Le Ruisseau (The Brook). Caprice-Etude..... 50 | |
| CUI, CÉSAR , Berceuse in E \flat 25 | | “ 5. A Summer Sunset..... 40 | TOLEDO, F. , Feuilles d'Album: | |
| DIÉMER, L. , Op. 9. Impromptu-Valse... 60 | | “ 6. Alla Tarantella..... 75 | No. 1. In Gondola..... 50 | |
| — Sérénade. Pensée musicale..... 60 | | JACKSON, RALPH C. , 2d Valse-Caprice, in G \flat 60 | “ 2. Etude in E..... 60 | |
| ENGEL, S. CAMILLO , Op. 30. Lydia. Air de Ballet..... 50 | | JONÁS, ALBERTO , Op. 10. Fantasy-Pieces. (<i>Winterdays in the North. Clouded Hours. Sans Souci. Lovely Huts. Our Old Windmill. Twilight Song.</i>)..... <i>net</i> , 1 00 | WACHS, PAUL , Aujourd'hui. Bluettes... 50 | |
| — Op. 31. The Children's Festival. 8 Easy Pieces: | | — Op. 12. 3 Northern Dances..... <i>net</i> , 75 | — Madrilèna. Fant. Espagnole..... 60 | |
| No. 1. Spanish Dance..... 30 | | KARGANOFF, G. , Op. 3 No. 2. Nocturne in F \sharp 35 | — Les Muscadins. Marche élégante..... 50 | |
| “ 2. Topical Song and Dance.... 30 | | — Op. 18 No. 1. Nocturne in D \flat 35 | — Les Myrtes. Valse de Salon... 60 | |
| “ 3. The Juggler..... 30 | | — Op. 18 No. 2. Nocturne in C \sharp m..... 50 | WEBB, F. R. , Op. 82. Six Miniatures (very easy), each..... 40 | |
| “ 4. Polonaise..... 30 | | — Op. 22 No. 3. Berceuse in E..... 35 | No. 1. Waltz. No. 4. Schottische. 40 | |
| “ 5. Valse allemande..... 30 | | LACK, THÉO. , Op. 46. Polonaise in E \flat .. 50 | “ 2. Polka. “ 5. Galop. 30 | |
| “ 6. Rope-skipping..... 30 | | LAVIGNAC, A. , “Ask, if you Damask rose.” Air from “ <i>Susanna</i> ,” by Händel. Transcr..... 35 | “ 3. Mazurka. “ 6. March. 40 | |
| “ 7. Hungarian Dance..... 30 | | LIADOW, A. , Op. 26. Petite Valse in G... 35 | — Op. 88. Six characteristic little Pieces: | |
| “ 8. March to Supper..... 30 | | LIEBLING, EMIL , Op. 34 No. 1. Sérénade, A \flat 75 | No. 1. Menuet..... 40 | |
| — Op. 32 No. 1. At the Lake..... 50 | | No. 2. Elfin-Dance in Fm..... 75 | “ 2. The Mill..... 40 | |
| “ 2. To Spring..... 50 | | — Op. 35. Second Menuet in E..... 75 | “ 3. Song of the Boatman..... 40 | |
| “ 3. Gesangsscene (Vocal Scena) .. 50 | | — Op. 36. Valse-Etude in B \flat 60 | “ 4. Evening Song..... 25 | |
| “ 4. An Album-leaf..... 50 | | — Op. 38. Valse-Impromptu in Fm..... 75 | “ 5. The Cavalry Charge..... 40 | |
| — Pensée fugitive..... 50 | | MARTUCCI, G. , Op. 17. Improvviso.... 50 | “ 6. Gaiety..... 40 | |
| GALLICO, PAOLO , Gavotte and Musette.. 50 | | “OLD BALL-ROOM FAVORITES.” A Collection of Danes by d'Albert, Gungl, Labitzky, Lanner, Strauss, and others in vogue during the early part of the 19th Century. Selected by G. Emil Elliot..... 1 00 | — Op. 89. Fruits and Flowers. 8 Little Pieces: | |
| — Mazurka-Caprice..... 65 | | The same in cloth..... 2 00 | No. 1. Two-Step No. 5. Gavotte... 30 | |
| GLAZOUNOW, A. , Op. 31 No. 3. La Nuit. Etude..... 50 | | ORTH, JOHN , Op. 8 No. 1. Menuet-Fantaisie..... 50 | March. 40 “ 6. Polka-Mazurka... 30 | |
| GODARD, BENJ. , Op. 53 No. 6. En Valsant, A \flat 85 | | No. 2. 2me Danse caractérist..... 50 | “ 2. Polka..... 30 | |
| — Op. 75. 4me Valse in D \flat 60 | | “ 3. 2me Polonaise in D..... 50 | “ 3. Valse petite 30 “ 7. Barcarolle... 40 | |
| — Op. 124. Valse à danser in E \flat 75 | | “ 4. Staccato brillant..... 50 | “ 4. Mélodie 30 “ 8. Polonaise... 40 | |
| GODARD-ALBUM. 18 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 | | “PIANIST'S FIRST AND SECOND YEAR (THE).” A Collection of Pieces | WESTERHOUT, N. van , Rêverie in Bm. 35 | |
| The same, 2 Vols. in one, cloth..... 2 50 | | | WHITING, ARTHUR , Op. 14. 3 Waltzes: | |
| GODOWSKY, LEOP. , Op. 11. 3 Concert Studies: | | | No. 1. Valse-Improvisation, Dm..... 60 | |
| No. 1 in Cmajor..... 85 | | | “ 2. Valse-Caprice in D..... 60 | |
| “ 3 in E \flat major..... 85 | | | “ 3. Valse sentimentale, G..... 60 | |
| — Op. 12 No. 1. Sarabande, C \sharp m..... 65 | | | WILM, NIC. von , Op. 8 No. 5. Intermezzo in G..... 25 | |
| “ 2. Menuet, A \flat 75 | | | — Op. 12 No. 5. Neckereien (Drolleries).. 25 | |
| “ 3. Courante, Em..... 75 | | | — Op. 81 No. 1. Zum Anfang (To begin with)..... 20 | |
| — Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E \flat 75 | | | No. 10. Gavotte in D..... 20 | |
| No. 3. Valse-Idylle, E..... 75 | | | “ 13. Cradle Song..... 20 | |
| “ 4. Scherzino, C \sharp m..... 1 00 | | | WILSON, G. D. , Op. 4. The Shepherd Boy..... 40 | |

New Music for the Piano, Selected from the Catalogue of G. Schirmer, New York

| | | |
|---|---|--|
| <p>ARENSKY, A., Op. 5 No. 1. Nocturne in E\flatm..... 50 — Op. 24. Three Sketches: No. 1 in F; No. 2 in A\flat; No. 3 in Fm.; each..... 65 — Op. 28 No. 1. Logaedics..... 50 — Op. 36 No. 5. Consolation in D..... 35 — Op. 36 No. 7. Valse in E\flat..... 60 — Op. 36 No. 13. Etude in F\sharp..... 60</p> <p>BARTLETT, H. N., Op. 165. 2 Character. Pieces: No. 1. The Chase..... 65 " 2. Repose. A Lullaby..... 65</p> <p>BERWALD, W., Barcarolle-Valse, F..... 50 — Serenata in G..... 40 — Valse-Improptu in A..... 50</p> <p>BINET, FRÉD., Op. 32. Le Retour des Gondoliers..... 75 — Op. 33. Valse vive in F..... 75</p> <p>BROCKWAY, H., Op. 21. Four Pieces: No. 1. Andante tranquillo..... 35 " 2. Scherzino..... 50 " 3. Romance..... 50 " 4. Valse-Caprice..... 50</p> <p>CARREÑO, T., Mi Teresita. Pet. Valse... 50</p> <p>CERVANTES, I., 6 Cuban Dances..... 75</p> <p>CHAMINADE, C., Op. 12. Pastorale enfantine..... 50</p> <p>CHAMINADE-ALBUM. 17 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 The same, 2 Vols. in one, cloth..... 2 50</p> <p>CLAASSEN, A., Op. 37. Four Pieces: No. 1. Romance in D..... 75 " 2. Nocturne in A\flat..... 75 " 3. Valse lente in G\flat..... 75 " 4. Glückliche Stunde. (Blessed Hour.) 50</p> <p>COUPERIN, F., La Fleurie (ou: La tendre Nanette)..... 25</p> <p>CUI, CÉSAR, Berceuse in E\flat..... 25</p> <p>DIÉMER, L., Op. 9. Improptu-Valse... 60 — Sérénade. Pensée musicale..... 60</p> <p>ENGEL, S. CAMILLO, Op. 30. Lydia. Air de Ballet..... 50 — Op. 31. The Children's Festival. 8 Easy Pieces: No. 1. Spanish Dance..... 30 " 2. Topical Song and Dance... 30 " 3. The Juggler..... 30 " 4. Polonaise..... 30 " 5. Valse allemande..... 30 " 6. Rope-skipping..... 30 " 7. Hungarian Dance..... 30 " 8. March to Supper..... 30 — Op. 32 No. 1. At the Lake..... 50 " 2. To Spring..... 50 " 3. Gesangsscene (Vocal Scena) 50 " 4. An Album-leaf..... 50 — Pensée fugitive..... 50</p> <p>GALLICO, PAOLO, Gavotte and Musette.. 50 — Mazurka-Caprice..... 65</p> <p>GLAZOUNOW, A., Op. 31 No. 3. La Nuit. Etude..... 50</p> <p>GODARD, BENJ., Op. 53 No. 6. En Valsant, A\flat..... 85 — Op. 75. 4me Valse in D\flat..... 60 — Op. 124. Valse à danser in E\flat..... 75</p> <p>GODARD-ALBUM. 18 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 The same, 2 Vols. in one, cloth..... 2 50</p> <p>GODOWSKY, LEOP., Op. 11. 3 Concert Studies: No. 1 in Cmajor..... 85 " 3 in E\flatmajor..... 85 — Op. 12 No. 1. Sarabande, C\sharpm..... 65 " 2. Menuet, A\flat..... 75 " 3. Courante, Em..... 75 — Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E\flat..... 75 No. 3. Valse-Idylle, E..... 75 " 4. Scherzino, C\sharpm..... 1 00</p> | <p>GODOWSKY, LEOP., Selected Studies from F. Chopin, arranged for the left Hand: Op. 10 No. 1 in Cmajor..... 75 " 2 in Aminor (for the left Hand alone)..... 50 " 5 in G\flatmajor..... 75 " 7 in Cmajor..... 65 Op. 25 No. 2 in Fminor..... 65 " 4 in Aminor (for the left Hand alone)..... 75 " 5 in Eminor..... 75 " 6 in G\flatminor..... 75 " 9 in G\flatmajor..... 50 Badinage (Op. 10 No. 5 and Op. 25 No. 9 combined in One Study... 75</p> <p>GOTTSCHALK, L. M., Op. 16. The Last Hope. Méditation. New and Rev. Ed... 75</p> <p>GOUVY, THÉO., Op. 79 No. 3. Improptu, A..... 50</p> <p>GREGH, L., Op. 54. Joyeuse Aubade.... 35 — Op. 56. Scherzo-Valse in D\flat..... 50 — Ballgeflüster. (Ballroom-whispers)... 50 — Le Chant du Séraphin. Improvisation. 60</p> <p>GRODZKY, B., Op. 1 No. 1. Etude in Fm. 40 No. 2. Petite Sérénade in A\flat..... 40 " 3. Barcarolle in Gm..... 50 — Op. 5. Mazurka in Gm..... 50</p> <p>HOWELL, C. R., Rustic Dance..... 35</p> <p>HUSS, HENRY HOLDEN, Concerto in Bmajor (with a 2d Piano in Score)... 3 00 — A Summer Sketch-Book. 6 Pieces: No. 1. A May Morning..... 40 " 2. An Evening Song..... 40 " 3. Valse petite..... 75 " 4. Alla Zingara. (Gipsy-dance.) 40 " 5. A Summer Sunset..... 40 " 6. Alla Tarantella..... 75</p> <p>JACKSON, RALPH C., 2d Valse-Caprice, in G\flat..... 60</p> <p>JONÁS, ALBERTO, Op. 10. Fantasy-Pieces. (<i>Winterdays in the North. Clouded Hours. Sans Souci. Lonely Huts. Our Old Windmill. Twilight Song.</i>)... 1 00 — Op. 12. 3 Northern Dances..... 75</p> <p>KARGANOFF, G., Op. 3 No. 2. Nocturne in F\sharp..... 35 — Op. 18 No. 1. Nocturne in D\flat..... 35 — Op. 18 No. 2. Nocturne in C\sharpm..... 50 — Op. 22 No. 3. Berceuse in E..... 35</p> <p>LACK, THÉO., Op. 46. Polonaise in E\flat.. 50</p> <p>LAVIGNAC, A., "Ask, if yon Damask rose." Air from "Susanna," by Händel. Transcr..... 35</p> <p>LIADOW, A., Op. 26. Petite Valse in G... 35</p> <p>LIEBLING, EMIL, Op. 34 No. 1. Sérénade, A\flat..... 75 No. 2. Elfin-Dance in Fm..... 75 — Op. 35. Second Menuet in E..... 75 — Op. 36. Valse-Etude in B\flat..... 60 — Op. 38. Valse-Improptu in Fm..... 75</p> <p>MARTUCCI, G., Op. 17. Improvisation... 50</p> <p>"OLD BALL-ROOM FAVORITES." A Collection of Dances by d'Albert, Gungl, Labitzky, Lanner, Strauss, and others in vogue during the early part of the 19th Century. Selected by G. Emil Elliot..... 1 00 The same in cloth..... 2 00</p> <p>ORTH, JOHN, Op. 8 No. 1. Menuet-Fantaisie..... 50 No. 2. 2me Danse caractérist..... 50 " 3. 2me Polonaise in D..... 50 " 4. Staccato brillant..... 50</p> <p>"PIANIST'S FIRST AND SECOND YEAR (THE)." A Collection of Pieces</p> | <p>carefully graded and fingered by L. Oesterle..... 1 00 The same, bound in cloth..... 2 00</p> <p>RACHMANINOFF, S., Op. 3 No. 4. Polichinelle..... 65 — Op. 10 No. 2. Valse in A..... 60 — Op. 10 No. 4. Mélodie in Em..... 50</p> <p>RIMSKY-KORSAKOFF, N., Op. 11 No. 2. Nocturne in Bm..... 50</p> <p>ROHDE, ED., 12 Characteristic Pieces: Op. 50 No. 1. Barcarolle..... 35 " 2. Elfin-Dance..... 35 " 3. Nixie's Song..... 35 " 4. Hunter's Return..... 35 " 5. Joyful..... 35 " 6. Sorrowful..... 35 Op. 62 No. 1. Glad Anticipation..... 35 " 2. The Minstrel's Song..... 35 " 3. Greetings for Home..... 35 " 4. Sportive Waves..... 35 " 5. The Naiad..... 35 " 6. In the Twilight..... 35</p> <p>ROUGNON, PAUL, Valse-Caprice, E\flat.... 60</p> <p>SAAR, LOUIS V., Op. 24 No. 1. Valse noble..... 50 No. 2. Gavotte moderne..... 50 " 3. Sérénade..... 65 " 4. Berceuse mignonne..... 50 — Op. 28 No. 1. Walzer in C..... 60 " 2. Mélodie in F..... 60 " 3. Etude in G..... 50 " 4. Pezzo classico in F..... 75</p> <p>SIEVEKING, M., Op. 10. Introduction and Valse lente..... 50</p> <p>STEGLICH, H., Op. 7. Le Ruisseau (The Brook). Caprice-Etude..... 50</p> <p>TOLEDO, F., Feuillet d'Album: No. 1. In Gondola..... 50 " 2. Etude in E..... 60</p> <p>WACHS, PAUL, Aujourd'hui. Bluettes... 50 — Madriléna. Fant. Espagnole..... 60 — Les Muscadins. Marche élégante..... 50 — Les Myrtes. Valse de Salon..... 60</p> <p>WEBB, F. R., Op. 82. Six Miniatures (very easy), each..... 40 No. 1. Waltz..... 40 " 2. Polka..... 40 " 3. Mazurka..... 40 " 4. Schottische..... 40 " 5. Galop..... 40 " 6. March..... 40 — Op. 88. Six characteristic little Pieces: No. 1. Menuet..... 40 " 2. The Mill..... 40 " 3. Song of the Boatman..... 40 " 4. Evening Song..... 25 " 5. The Cavalry Charge..... 40 " 6. Gaiety..... 40 — Op. 89. Fruits and Flowers. 8 Little Pieces: No. 1. Two-Step..... 30 " 2. March..... 40 " 3. Polka..... 30 " 4. Valse petite..... 30 " 5. Melody..... 30 " 6. Polka-Mazurka..... 30 " 7. Barcarole... 40 " 8. Polonaise... 40</p> <p>WESTERHOUT, N. van, Rêverie in Bm. 35</p> <p>WHITING, ARTHUR, Op. 14. 3 Waltzes: No. 1. Valse-Improvisation, Dm..... 60 " 2. Valse-Caprice in D..... 60 " 3. Valse sentimentale, G..... 60</p> <p>WILM, NIC. von, Op. 8 No. 5. Intermezzo in G..... 25 — Op. 12 No. 5. Neckereien (Drolleries).. 25 — Op. 81 No. 1. Zum Anfang (To begin with). No. 10. Gavotte in D..... 20 " 13. Cradle Song..... 20</p> <p>WILSON, G. D., Op. 4. The Shepherd Boy..... 40</p> |
|---|---|--|

108796

HOWARD BROCKWAY

Op. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | net 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 50 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer

Evening Song.

HOWARD BROCKWAY. Op. 26, No 4.

Andante molto tranquillo.

The musical score is written for piano and consists of four systems of music. The first system begins with a dynamic marking of *p* and includes fingering numbers (1-5) above and below notes. The second system continues the piece with a dynamic marking of *pp* and a *rall.* (ritardando) marking. The third system features a *a tempo* marking and a *p un poco rubato* instruction. The fourth system concludes with a *rubato* marking and a *mf* (mezzo-forte) dynamic. The score includes various musical notations such as slurs, ties, and dynamic hairpins. Fingering numbers are provided for many of the notes throughout the piece.

5 5 4 5 3 1 4 2 5 4 1 2 1 2 1 1

p un poco rubato

**La.* **La.* **La.* **La.* **La.* **La.*

5 4 3 2 1 5

mf rubato *f*

**La.* **La.* **La.* **La.* **La.*

5 5 4 3 2 1 5 4 5 4 3 2 1 2 1 1

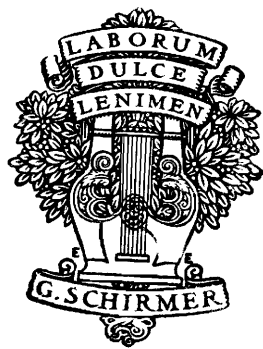
mf rit. pp a tempo

**La.* **La.* **La.* **La.* **La.*

5 4 2 1 4 2 1 3 2 1 5 3 2 1 5 4 2 1

meno mosso dolce rall. ppp

**La.* **La.* **La.* **La.* **La.* **La.*



108796

HOWARD BROCKWAY

OP. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | net 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 50 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer

Humoresque.

HOWARD BROCKWAY. Op. 26, No 5

Allegro giocoso.

mf

sempre senza Pedale.

f

mf

p

f

p

15605 c

Copyright, 1901, by G. Schirmer, Inc.

Printed in the U.S.A.

First system of musical notation. Treble clef staff contains a melodic line with various ornaments and slurs. Bass clef staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. Similar to the first system, it features intricate melodic and harmonic textures. Dynamics range from *f* to *mf*.

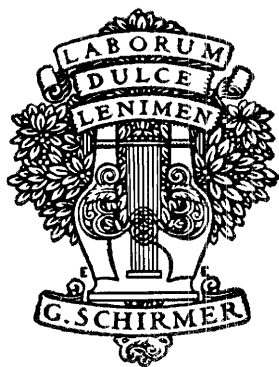
Third system of musical notation. The texture becomes more sparse in the bass clef, with a focus on the treble clef's melodic development. Dynamics include *f*.

Fourth system of musical notation. The bass clef staff has a more active role with a steady melodic line. Dynamics include *f*.

Fifth system of musical notation. Both staves show complex rhythmic patterns and slurs. Dynamics include *f*.

Sixth system of musical notation. The piece concludes with a *ritard.* (ritardando) leading to *mf a tempo* (mezzo-forte at tempo), and finally *p* (piano). Fingerings and slurs are clearly marked.

108796





HOWARD BROCKWAY

OP. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | Pr. 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 40 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer



108796

HOWARD BROCKWAY

Op. 26

TO
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES
FOR
PIANOFORTE

- | | |
|-----------------|--------|
| 1. IDYL | Pr. 50 |
| 2. ÉTUDE | " 40 |
| 3. SCHERZO | " 60 |
| 4. EVENING SONG | " 40 |
| 5. HUMORESQUE | " 40 |
| 6. MARCH | " 75 |



NEW YORK: G. SCHIRMER

Copyright, 1901, by G. Schirmer

March.

HOWARD BROCKWAY. Op. 26, No 6.

Tempo di marcia.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 2/8. The piece begins with a forte (*f*) dynamic and a tempo marking of "Tempo di marcia." The score includes various musical notations such as slurs, accents, and fingerings. Dynamics range from forte (*f*) to piano (*p*). The piece concludes with a final chord in the bass staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). Fingerings are indicated by numbers 1-5. The system concludes with a trill marked with an asterisk and the word "Ped." repeated three times.

Second system of musical notation. It features a grand staff with treble and bass clefs. The music starts with a forte (*f*) dynamic and moves to mezzo-forte (*mf*). The system ends with a forte (*f*) dynamic. A trill marked with an asterisk is present at the end of the system.

Third system of musical notation. It consists of a grand staff with treble and bass clefs. The music is marked mezzo-forte (*mf*). The system concludes with a trill marked with an asterisk.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music begins with a fortissimo (*ff*) dynamic. The system ends with a trill marked with an asterisk.

Fifth system of musical notation. It consists of a grand staff with treble and bass clefs. The music starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The system concludes with a trill marked with an asterisk.

Sixth system of musical notation. It features a grand staff with treble and bass clefs. The music is marked piano (*p*) and includes the instruction "p poco rit." (piano, a little ritardando). The system ends with a trill marked with an asterisk.

First system of musical notation. Treble and bass clefs. Dynamics: *p* *a tempo*. Includes fingerings (e.g., 4 2 1, 5 4 3 2 2, 3 2 3 2, 5 2 5, 4 3 2 1) and articulation marks like *ped.* and asterisks.

Second system of musical notation. Treble and bass clefs. Dynamics: *f*. Includes fingerings (e.g., 4 2 1, 3 2, 5, 4 1, 5 2 1, 4 2 1, 5 3, 4 2 1) and articulation marks like *ped.* and asterisks.

Third system of musical notation. Treble and bass clefs. Dynamics: *f*. Includes fingerings (e.g., 5 2, 5 3, 3 2, 1 2 3 4 5, 3 2, 1 2 3 4 5, 3 2, 3 3 1) and articulation marks like *ped.* and asterisks.

Fourth system of musical notation. Treble and bass clefs. Dynamics: *rallent.*, *ff* *a tempo*. Includes articulation marks like *ped.* and asterisks.

Fifth system of musical notation. Treble and bass clefs. Includes articulation marks like *ped.* and asterisks.

First system of musical notation. The right hand features a complex melodic line with many triplets and slurs. The left hand provides a rhythmic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mf* is present.

Second system of musical notation. The right hand continues with intricate patterns, including slurs and accents. The left hand has a more active role with moving lines. A dynamic marking of *p* is present.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a prominent bass line with slurs and accents. A dynamic marking of *mf* is present.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a prominent bass line with slurs and accents. A dynamic marking of *f* is present. The instruction *sempre cresc.* is written above the first measure.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a prominent bass line with slurs and accents. A dynamic marking of *ben marcato* is present. The instruction *poco rit.* is written above the last measure.

First system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *ff* and *a tempo*. Features a triplet in the treble staff.

Second system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *f*. Features a triplet in the treble staff.

Third system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *mf* and *p*. Features triplets and fingerings (1, 2, 3, 4, 5) in both staves. Includes a *ped.* marking and an asterisk.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *f* and *mf*. Features a triplet in the treble staff.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *mf*. Features a triplet in the bass staff.

First system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings and articulation marks are present.

Second system of musical notation. Treble clef, bass clef. Dynamics include *sf* and *ff*. Fingerings and articulation marks are present.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* and *mf*. Fingerings and articulation marks are present.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *mf* and *f*. Fingerings and articulation marks are present.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *p*, *senza ritard. pp*, and *ppp*. Includes the instruction *una corda*. Fingerings and articulation marks are present.

New Music for the Piano, Selected from the Catalogue of G. Schirmer, New York

| | | |
|--|---|---|
| ARENSKY, A. , Op. 5 No. 1. Nocturne in E \flat m. 50 | GODOWSKY, LEOP. , Selected Studies from F. Chopin, arranged for the left Hand: | carefully graded and fingered by L. Oesterle.....net, 1 00 |
| — Op. 24. Three Sketches: No. 1 in F; No. 2 in A \flat ; No. 3 in Fm.; each..... 65 | Op. 10 No. 1 in Cmajor..... 75 | The same, bound in cloth.....net, 2 00 |
| — Op. 28 No. 1. Logaedics..... 50 | “ 2 in Aminor (for the left Hand alone)..... 50 | RACHMANINOFF, S. , Op. 3 No. 4. Polichinelle..... 65 |
| — Op. 36 No. 5. Consolation in D..... 35 | “ 5 in G \sharp major..... 75 | — Op. 10 No. 2. Valse in A..... 60 |
| — Op. 36 No. 7. Valse in E \flat 60 | “ 7 in Cmajor..... 65 | — Op. 10 No. 4. Mélodie in Em..... 50 |
| — Op. 36 No. 13. Etude in F \sharp 60 | Op. 25 No. 2 in Fminor..... 65 | RIMSKY-KORSAKOFF, N. , Op. 11 No. 2. Novellette in Bm..... 50 |
| BARTLETT, H. N. , Op. 165. 2 Character. Pieces: | “ 4 in Aminor (for the left Hand alone)..... 75 | ROHDE, ED. , 12 Characteristic Pieces: |
| No. 1. The Chase..... 65 | “ 5 in Eminor..... 1 00 | Op. 50 No. 1. Barcarolle..... 35 |
| “ 2. Repose. A Lullaby..... 65 | “ 6 in G \sharp minor..... 75 | “ 2. Elfin-Dance..... 35 |
| BERWALD, W. , Barcarolle-Valse, F..... 50 | “ 9 in G \sharp major..... 50 | “ 3. Nixie's Song..... 35 |
| — Serenata in G..... 40 | Badinage (Op. 10 No. 5 and Op. 25 No. 9 combined in One Study).... 75 | “ 4. Hunter's Return..... 35 |
| — Valse-Impromptu in A..... 50 | GOTTSCHALK, L. M. , Op. 16. The Last Hope. Méditation. New and Rev. Ed.... 75 | “ 5. Joyful..... 35 |
| BINET, FRÉD. , Op. 32. Le Retour des Gondoliers..... 75 | GOUVY, THÉO. , Op. 79 No. 3. Impromptu, A..... 50 | “ 6. Sorrowful..... 35 |
| — Op. 33. Valse vive in F..... 75 | GREGH, L. , Op. 54. Joyeuse Aubade..... 35 | Op. 62 No. 1. Glad Anticipation..... 35 |
| BROCKWAY, H. , Op. 21. Four Pieces: | — Op. 56. Scherzo-Valse in D \flat 50 | “ 2. The Minstrel's Song..... 35 |
| No. 1. Andante tranquillo..... 35 | — Ballgeflüster. (Ballroom-whispers).... 50 | “ 3. Greetings for Home..... 35 |
| “ 2. Scherzino..... 50 | — Le Chant du Séraphin. Improvisation. 60 | “ 4. Sportive Waves..... 35 |
| “ 3. Romance..... 50 | GRODZKY, B. , Op. 1 No. 1. Etude in Fm. No. 2. Petite Sérénade in A \flat 40 | “ 5. The Naiad..... 35 |
| “ 4. Valse-Caprice..... 50 | “ 3. Barcarolle in Gm..... 50 | “ 6. In the Twilight..... 35 |
| CARREÑO, T. , Mi Teresita. Pet. Valse... 50 | — Op. 5. Mazurka in Gm..... 50 | ROUGNON, PAUL , Valse-Caprice, E \flat 60 |
| CERVANTES, I. , 6 Cuban Dances..... 75 | HOWELL, C. R. , Rustic Dance..... 35 | SAAR, LOUIS V. , Op. 24 No. 1. Valse noble..... 50 |
| CHAMANTE, C. , Op. 12. Pastorale enfantine..... 50 | HUSS, HENRY HOLDEN , Concerto in Bmajor (with a 2d Piano in Score).....net, 3 00 | No. 2. Gavotte moderne..... 50 |
| CHAMINADE-ALBUM. 17 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 | — A Summer Sketch-Book. 6 Pieces: | “ 3. Sérénade..... 65 |
| The same, 2 Vols. in one, cloth..... 2 50 | No. 1. A May Morning..... 40 | “ 4. Berceuse mignonne..... 50 |
| CLAASSEN, A. , Op. 37. Four Pieces: | “ 2. An Evening Song..... 40 | — Op. 28 No. 1. Walzer in C..... 60 |
| No. 1. Romance in D..... 75 | “ 3. Valse petite..... 75 | “ 2. Mélodie in F..... 60 |
| “ 2. Novellette in A \flat 75 | “ 4. Alla Zingara. (Gipsy-dance.) 40 | “ 3. Etude in G..... 50 |
| “ 3. Valse lente in G \flat 75 | “ 5. A Summer Sunset..... 40 | “ 4. Pezzo classico in F..... 75 |
| “ 4. Glückliche Stunde. (Blessed Hour.) 50 | “ 6. Alla Tarantella..... 75 | SIEVEKING, M. , Op. 10. Introduction and Valse lente..... 50 |
| COUPERIN, F. , La Fleurie (ou: La tendre Nanette)..... 25 | JACKSON, RALPH C. , 2d Valse-Caprice, in G \flat 60 | STEGLICH, H. , Op. 7. Le Ruisseau (The Brook). Caprice-Etude..... 50 |
| CUI, CÉSAR , Berceuse in E \flat 25 | JONÁS, ALBERTO , Op. 10. Fantasy-Pieces. (Winterdays in the North. Clouded Hours. Sans Souci. Lonely Huts. Our Old Windmill. Twilight Song).....net, 1 00 | TOLEDO, F. , Feuilletts d'Album: |
| DIÉMER, L. , Op. 9. Impromptu-Valse... 60 | — Op. 12. 3 Northern Dances.....net, 75 | No. 1. In Gondola..... 50 |
| — Sérénade. Pensée musicale..... 60 | KARGANOFF, G. , Op. 3 No. 2. Nocturne in F \sharp 35 | “ 2. Etude in E..... 60 |
| ENGEL, S. CAMILLO , Op. 30. Lydia. Air de Ballet..... 50 | — Op. 18 No. 1. Nocturne in D \flat 35 | WACHS, PAUL , Aujourd'hui. Bluette... 50 |
| — Op. 31. The Children's Festival. 8 Easy Pieces: | — Op. 18 No. 2. Nocturne in C \sharp m..... 50 | — Madrilèna. Fant. Espagnole..... 60 |
| No. 1. Spanish Dance..... 30 | — Op. 22 No. 3. Berceuse in E..... 35 | — Les Muscadins. Marche élégante..... 50 |
| “ 2. Topical Song and Dance..... 30 | LACK, THÉO. , Op. 46. Polonaise in E \flat .. 50 | — Les Myrtes. Valse de Salon.. 60 |
| “ 3. The Juggler..... 30 | LAVIGNAC, A. , “Ask, if yon Damask rose.” Air from “Susanna,” by Händel. Transcr..... 35 | WEBB, F. R. , Op. 82. Six Miniatures (very easy), each..... 40 |
| “ 4. Polonaise..... 30 | LIADOW, A. , Op. 26. Petite Valse in G... 35 | No. 1. Waltz..... No. 4. Schottische. |
| “ 5. Valse allemande..... 30 | LIEBLING, EMIL , Op. 34 No. 1. Sérénade, A \flat 75 | “ 2. Polka..... No. 5. Galop. |
| “ 6. Rope-skipping..... 30 | No. 2. Elfin-Dance in Fm..... 75 | “ 3. Mazurka..... No. 6. March. |
| “ 7. Hungarian Dance..... 30 | — Op. 35. Second Menuet in E..... 75 | — Op. 88. Six characteristic Little Pieces: |
| “ 8. March to Supper..... 30 | — Op. 36. Valse-Etude in B \flat 60 | No. 1. Menuet..... 40 |
| — Op. 32 No. 1. At the Lake..... 50 | — Op. 38. Valse-Impromptu in Fm..... 75 | “ 2. The Mill..... 40 |
| “ 2. To Spring..... 50 | MARTUCCI, G. , Op. 17. Improviso..... 50 | “ 3. Song of the Boatman..... 40 |
| “ 3. Gesangsscene (Vocal Scena) .. 50 | “ OLD BALL-ROOM FAVORITES.” A Collection of Dances by d'Albert, Gungl, Labitzky, Lanner, Strauss, and others in vogue during the early part of the 19th Century. Selected by G. Emil Elliot..... 1 00 | “ 4. Evening Song..... 25 |
| “ 4. An Album-leaf..... 50 | The same in cloth..... 2 00 | “ 5. The Cavalry Charge..... 40 |
| — Pensée fugitive..... 50 | ORTH, JOHN , Op. 8 No. 1. Menuet-Fantaisie..... 50 | “ 6. Gaiety..... 40 |
| GALLICO, PAOLO , Gavotte and Musette.. 50 | No. 2. 2me Danse caractérist..... 50 | — Op. 89. Fruits and Flowers. 8 Little Pieces: |
| — Mazurka-Caprice..... 65 | “ 3. 2me Polonaise in D..... 50 | No. 1. Two-Step..... No. 5. Gavotte... 30 |
| GLAZOUNOV, A. , Op. 31 No. 3. La Nuit. Etude..... 50 | “ 4. Staccato brillant..... 50 | March..... 40 |
| GODARD, BENJ. , Op. 53 No. 6. En Valsant, A \flat 85 | PIANIST'S FIRST AND SECOND YEAR (THE). A Collection of Pieces | “ 6. Polka-Mazurka... 30 |
| — Op. 75. 4me Valse in D \flat 60 | | “ 7. Barcarole... 40 |
| — Op. 124. Valse à danser in E \flat 75 | | “ 8. Polonaise.. 40 |
| GODARD-ALBUM. 18 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each..... 75 | | WESTERHOUT, N. van , Rêverie in Bm. 35 |
| The same, 2 Vols. in one, cloth..... 2 50 | | WHITING, ARTHUR , Op. 14. 3 Waltzes: |
| GODOWSKY, LEOP. , Op. 11. 3 Concert Studies: | | No. 1. Valse-Improvisation, Dm..... 60 |
| No. 1 in Cmajor..... 85 | | “ 2. Valse-Caprice in D..... 60 |
| “ 3 in E \flat major..... 85 | | “ 3. Valse sentimentale, G..... 60 |
| — Op. 12 No. 1. Sarabande, C \sharp m..... 65 | | WILM, NIC. von , Op. 8 No. 5. Intermezzo in G..... 25 |
| “ 2. Menuet, A \flat 75 | | — Op. 12 No. 5. Neckereien (Drolleries).. 25 |
| “ 3. Courante, Em..... 75 | | — Op. 81 No. 1. Zum Anfang (To begin with)..... 20 |
| — Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E \flat 75 | | No. 10. Gavotte in D..... 20 |
| No. 3. Valse-Idylle, E..... 75 | | “ 13. Cradle Song..... 20 |
| “ 4. Scherzino, C \sharp m..... 1 00 | | WILSON, G. D. , Op. 4. The Shepherd Boy..... 40 |